CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 21, No. 24 TORONTO, JUNE 13, 1956 $3.00 Per Annum

SUBJECT: FEATURE PRODUCTION HERE

Three Institutes In Ontario This July

Strong registrations are expected at the three Summer Institutes on Films and Community Leadership, to take place at three Ontario educational institutions during July. They are sponsored by the Ontario Association of Film Councils in co-oper-

(Continued on Page 5)

Films 'Barometer Of Ethnic Growth'

"Few changes in Ontario during the post-war decade have been more dramatic, or are likely to have more far-reaching effects, than those which have taken place in the province's race pattern as a result of immigration," says the Hamilton Spec-

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SO WHAT'S NEW? SOME THINGS — BUT NOT MANY ARE DIFFERENT

Has Canada, groping toward feature production for years without much success, got its hands on something solid at last? Some serious people are engaged in some very financially-serious motion picture undertakings at the moment, although their opinions about their contribution to the establishment of a Canadian feature production industry may not correspond with those of independent observers.

The enterprise of Leonid Kipnis in arranging the filming of Oedipus Rex and the establishment with the Stratford Festival Foundation of a company for shooting Shakespearean dramas will emphasize potentialities rather than create anything broad and permanent. The Oedipus Rex feature will have com-

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Movie Circuit Hustles Patrons On TV Page

Famous Players Toronto advertising is competing with TV on its own ground —the TV page of the three newspapers. James R. Nairn, FP ad-pub director, has been placing a one-column ad listing the company's attractions at the various theatres in both evening papers. Toronto's only morning paper gets such an ad before holidays.

So far as is known, Toronto is the only city where an effort is being made to attract amusement seekers away from TV on the TV page, which now gets wide reading. Nairn says the idea originated with Mort Margolius, FP's Toronto suburban supervisor, who also manages a large neighborhood house.

"Today! Come Out For Great Entertainment at Famous Players Theatres," the ad urges. It then says: "More Information: Amusement Page."

"We'll try anything," says Nairn, "to win them back."

11 RKO Features On Shooting Sked

A second group of 11 major productions will be put before the cameras by the new management of the revitalized RKO between June 7 and October 15, it was announced in New York by Daniel T. O'Shea, president, after two weeks of conferences with

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'Solomon And Sheba'

Solomon and Sheba will be filmed in Spain for United Artists next Spring by Arthur Hornblow, Jr., who will produce the Biblical epic in association with Edward Small. The film will be made in Technicolor and a wide screen process, with a cast of top stars.

NO PANORAMA DEAL — PRINZ

Denial that Panorama Productions, a newly-organized Vancouver film company headed by Oldrich Vaclavek, will shoot the Canadian sequences for the Billy Bishop story was wired to the Canadian Film Weekly from Hollywood by LeRoy Prinz. The story, datelined Vancouver, appeared in The Montreal Gazette and other Canadian newspapers and it was based on a statement by Vaclavek, described as "a veteran Czech producer," that his firm had been picked "to film the Canadian sequences of Ace of Aces."

An enquiry from the Canadian Film Weekly to Prinz, head of LeRoy Prinz Productions and one of Hollywood's veteran film figures, brought this reply: "Vaclavek and Panorama have no connection with our organization and will not shoot any part of Billy Bishop story."

Earlier reports from Vancouver announced the establishment of Panorama and its intention of shooting a Western feature, My Lord Cowboy, near Kamloops, BC for distribution by RKO. Its films, the first of which is to star a Hollywood player and be ready in September, are to be made with a special regard for the Commonwealth market, the reports say.

In Toronto Jack Labow, Canadian general manager of RKO, said he had no knowledge of a distribution arrangement for the proposed film.

Short Throws

PROFITS of Warner Bros. Pictures, Inc., in the six months ending February 25 amounted to $1,863,768 or 75 cents a share, compared with $2,081,000 or 84 cents a share the year previous. The current net is before taking into account a return of $3,000,000 set aside for contingent liabilities and no longer required but after provision of $1,650,000 for taxes and $200,000 for contingent liabilies. Net earnings in the six-month period was $4,863,768.

DECREASE in the profits of Columbia Pictures Corporation for the three quarters ending March 31 amounted to almost 50 per cent, going from $3,655,000 or $3.25 a share in the previous year to $1,855,000 or $1.57 a share in the current year.

STEPHEN BOYD, son of a former Hamilton, Ontario man, has been signed to a contract by 20th Century-Fox and will report to the company in Hollywood shortly. Boyd's career began in London, England as a theatre doorman and his contract was the result of his outstanding performance in the film, The Man Who Never Was, made in England by 20th-Fox. Spyros Skouras, head of the film studio, called Boyd "the greatest find since James Mason."

HONORED on the Queen's Birthday List were Peggy Ashcroft, 48, one of Britain's outstanding Shakespearean actresses, who was given the title of Dame and actor-manager-produc-

(Continued on Page 4)

'Escapade In Japan'

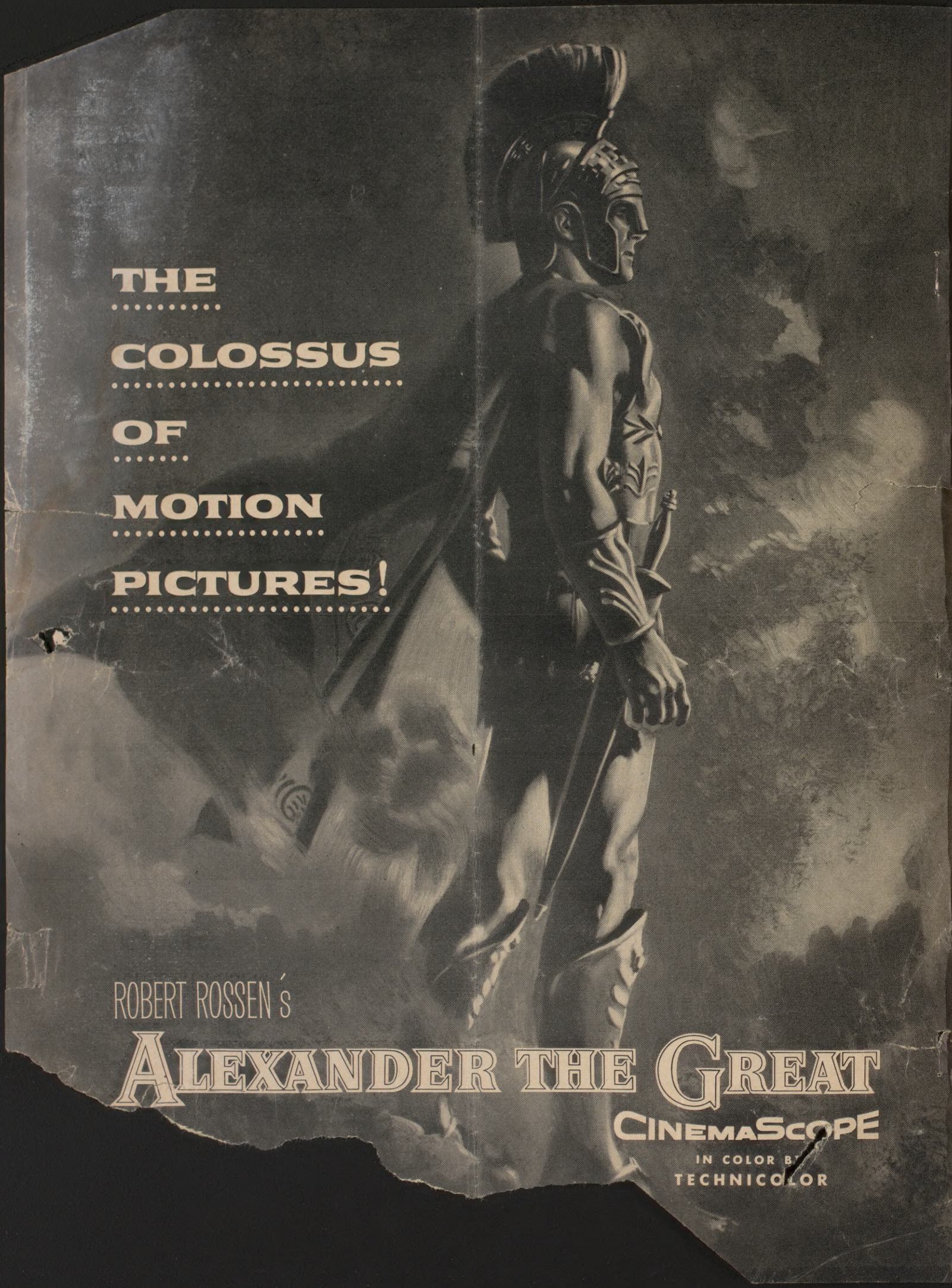
An unusual human interest story involving two six-year-old boys, one American and the other Japanese, has been set for production by RKO in and around Tokyo in the spring of 1957. It will be titled Escapade in Japan.

Cast In 'Flamenca'

Bruce Odlum has signed Richard Kiley for the male starring role in Flamenca, which Odlum will produce in Spain for Paramount in Vision and Te... story by Ri...

GENERAL THEATRE SUPPLY BUYS OUT COLEMAN ELECTRIC

Harry Coleman has sold Coleman Electric, Toronto to General Theatre Supply Company Limited, national theatre supply [illegible] Operating in Ontario only, Coleman Electric, organiz... was the oldest supply house in Canada. The ste...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Film Weekly
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ETHNIC GROWTH

(Continued from Page 1)

tator in an editorial headed "Strings of Nostalgia."

"These changes are reflected in the recent annual report of the Ontario Board of Censors, Theatres Branch, which records that almost one out of every four feature-length motion pictures submitted to it during the year was in a language other than English.

"Although most people are aware that films in foreign languages are shown fairly frequently, the proportion, nonetheless, is startling. Allowing for those films which have a universal appeal on their merits — a minority of the whole—the balance must obviously be aimed at understandable nostalgia.

"At the head of the list of foreign language feature-length films were those in Italian; there were 76. This exceeded the number from Great Britain, which distributed only 57 in Ontario. No conclusions can be drawn from a comparison of the two figures because the Hollywood colossus dominates the English-speaking film market. But West Germany's 23 films is an indication that there is a good audience among German-speaking Ontarians.

"It would not be wise to draw too definite conclusions about nostalgia or loyalty from the number of films exported by European countries dominated by Communist governments. Their motive is, directly or indirectly, propaganda. Even so, the eight films the U.S.S.R. distributed throughout Ontario last year are interesting indications of that republic's desire to influence the attitudes of people in this province to its culture which, from the Communist point of view, is as much an offensive weapon as a gun or a battleship.

"Although these films from abroad are a barometer of the ethnic growth of Ontario, they have a deeper significance. They are an enrichment of culture which, despite the play vote-catching politicians have made with it, is still a deep and lasting gain."

Next In Bowery Boys Series

Welcome Danger is next in AA's Bowery Boys series.

RED BUTTONS FOR VARIETY

Red Buttons will headline the stage show at the Maple Leaf Stadium, before the annual game, this year between the Leafs and Richmond, for the benefit of Variety Village. Chief Barker David Griesdorf, in making this public at the annual luncheon for press, TV and radio in the Variety Club's quarters, said that several other leading figures in the entertainment and sports world were expected to be part of the attraction. Along with a great show and an outstanding ball game there will be a number of valuable giveaways, among them being a TV set.

Griesdorf said that the souvenir program, chaired by Chet Friedman, would exceed that of last year in ad income and that Heart Fund donations were greater. Ed Derocher, in charge of tickets, revealed that the advance sale is the best in years.

It will obviously be a very entertaining evening. Mark the date: June 15. It should add considerable to the total of money raised to date for Variety Village at Jack Kent Cooke's ball park. That total, Griesdorf said, is now over $300,000.

REGINA FILM FESTIVAL OCT. 17-19

Seventh annual 16 mm. film festival of the Regina Film Council has been set for October 17, 18 and 19 and Mrs. D. H. O. Woodhams has been named chairman of the Festival Committee. Unlike former years, the 1956 edition of the festival will include outstanding films from other countries.

Again the amateur competition, open to all of Saskatchewan, will be the featured event, with the Fred Holliday award going to the best entry in color and the Council's own award going to the best one in black and white.

Previewing of the films to be shown on the three-day program is already under way.

URGES GREATER USE OF SHORTS

More extensive use of the short subject as a weapon for the motion picture exhibitor in the competitive battle with other forms of entertainment was urged by Maurice Grad, Columbia short subjects sales manager, in a message to the company's domestic sales staff.

Grad pointed out to Columbia salesmen that a number of theatres are playing fewer shorts than in previous years and that patron reaction to such a reduction is a belief that less entertainment is being provided by the theatre.

"Patron reaction to less entertainment than before must eventually result in a diminishing desire to attend the theatre," stated Grad, adding that "such reductions in operating expense becomes false economy." He claimed that only by giving as much or more entertainment as in the past will theatres be "doing everything possible to keep patrons from being wide open to competitive entertainment."

STINSON AGAIN ADFILMS' HEAD

Fred T. Stinson was re-elected president of Adfilms Limited at the recent meeting of the Board of Directors in the King Edward Hotel, Toronto. J. B. Allen was named secretary, succeeding Jean E. Stinson and R. J. Czulak was named to the newly-created post of assistant secretary-treasurer.

Also returned were all of last year's directors—W. H. Hendren, Jr. and E. S. Washburn of Kansas City, J. A. Seed, QC, of Oakville, Ontario and Jean E. Stinson and Fred T. Stinson of Toronto.

Stinson reported that during June the company would be servicing the largest number of accounts in any month in its history and that Adfilms now sells and distributes color advertising films in the 40-60 seconds category in all ten provinces.

JEAN HERSHOLT DIES IN HOLLYWOOD

Veteran of more than 50 years in films, Jean Hersholt, 69, Danish-born actor who became one of the best-loved American screen players, died in Hollywood recently of cancer following a year of operations and illnesses.

His first film role was in the initial Danish movie made in 1905. He came to the USA with a touring company and appeared in his first film there in 1914, subsequently starring in many pictures, among them Greed. He is remembered for his portrayal of the villain in the Mary Pickford starrer, Tess of the Storm Country, and Dr. Dafoe in the movie of the Dionne quintuplets. For many years he was "Dr. Christian" in the radio se[illegible]

One of the founders of the Academy of Moti[illegible] and Sciences, he was president for four years a[illegible] two Oscars for his activities in behalf [illegible] included being pres[illegible]nt of the [illegible] 18 years.

OUR BUSINESS by N.A. Taylor

FEW events in our business in recent years have set off the kind of chain reaction as was activated by the unprecedented success of *Marty*. This led to an almost wholesale purchase of television - produced plays by motion picture producers. In many cases the writers of the originals were retained to write the screenplays and in some cases the same directors were used. It is reported that some 50 stories from this source have been acquired and are presently in some stage of preparation or release. It will take some time before we have the final tally, and in our business it is always wiser to refrain from jumping to conclusions, but based on the boxoffice records of these converted plays now in release which have followed *Marty*, one may raise some question of doubt as to the wisdom of this rush to buy or borrow from television.

In recent months I have seen a few dramas created from original television plays. Most of them were excellently produced and entirely satisfactory from an entertainment standpoint — although some showed obvious limitation in production expenditures. However, it seems apparent that these plays were written to appeal to an audience group which is not the same as that to which most theatres are catering today. To clarify this, it has been pointed out repeatedly that the great bulk of our patronage today is in the age group between 18 and 30. Those who create stories for television drama presentation try to fashion such entertainment for viewers who appear to have different likes and to be in a different age category. It follows, therefore, that while excellent entertainment may emerge, it may not be the type which will necessarily appeal to the bulk of the patronage to which we are presently catering.

The answer may not lie in production but in distribution and exhibition. Our business sooner or later will have to realize that a great many of our traditions and usages are now obsolesc[illegible] and that we are present[illegible] new era. There[illegible] growing aw[illegible]

Short Throws

(Continued from Page 1)

er John Clements, who was made a Commander of the Order of the British Empire, as was Norman Tucker, director and opera producer at the Sadler's Wells Theatre.

HEAD of Columbia's TV operations and studio manager, Irving Briskin has been released from his contract and will form an independent TV film unit. With Columbia for 25 years, Briskin will retain his responsibility of supervising all Screen Gems productions and will release an unspecified number of TV film series through the latter company over a period of seven years. The change goes into effect July 1.

COMPLETELY air-conditioned and with daylight on four sides, the new building of the Board of Trade of the City of Toronto, at Adelaide and Yonge in the heart of the downtown section, will incorporate every modern facility. To be named the Board of Trade Building, it will have nine meeting rooms, main and bar lounges, a dining room and cafeteria. All accommodations will, of course, be open to the Motion Picture Branch of the Board.

AWARD of the "program contract" to Roy Thomson, Canadian publisher of a chain of newspapers and owner of five radio and two TV stations in Canada, has been made for a TV transmitter between Glasgow and Edinburgh by the Independent Television Authority. It was the first licence for an independent station in Scotland and Thomson was given preference over a number of interested groups. He may bring some Canadian technicians to Great Britain to train personnel previous to the station's opening in about a year.

ST. ANDREW'S Golf Club in the York Mills section of Toronto will be the scene of the annual head office picnic of Famous Players and the yearly golf tournament of the J. Arthur Rank Organization. The former is scheduled for Thursday, June 21 and the JARO tourney is set for Thursday, July 5.

FIRST public showing of a 35 mm. film about Montreal was held at a recent reception for the consular corps in that city. ...de by Associated Screen ... the ...ort runs about 15 ... ...t $32,500 for ... ...rsions. It ... ...hot documentary ... ...owknife, NWT. ... ...of the ... ...

Cummings Makes Presentation to Vincent Massey

Maxwell Cummings, president of Associated Screen News, presented Governor-General Vincent Massey with a print of Arctic Journey, the record of his recent trip to the Arctic, which was photographed by Roy Tash. Tash, Cummings and the Governor-General are seen from left to right, with Arnold Hague, chief of ASN's newsreel division, on the extreme right.

Feature Production

(Continued from Page 1)

paratively limited exhibition and the plans for filming Shakespeare are of the long-range variety, covering perhaps 20 years.

Another interesting development of limited impact on domestic production is the Billy Bishop story, Ace of Aces. Financing by Canadians will be provided through the Royal Bank, with the legal details for the company to be incorporated here being handled by Senator Salter Hayden of Toronto. Top man of the enterprise, which will arrange a major distribution deal, is the Hollywood veteran, LeRoy Prinz, who has his own company, LeRoy Prinz Productions, Incorporated. Part of the shooting will be done in Canada.

Subject of Articles

These developments aren't sufficient to quell the oft-repeated question about why there is no regular feature production in Canada. This question has been weighed in the public prints. Dr. J. Roby Kidd in Canadian Film News, asked: "Can Canadians Make Motion Pictures?" Gerald Pratley of CJBC's The Movie Scene based a broadcast on: "Why is it that Canada does not produce full-length films for showings in theatres?" Hugh MacLennan asked the question in Saturday Night in "The Case for a Real Canadian Film." James Cowan explored the same field earlier in that publication. The British magazine, Films and Filming, had an article on the ... John Durst, a direc-

an article: "The Mystery of Canadian Film Production."

Most of the probers, of course, acknowledged the ability of our government agency, the National Film Board, and our private industrial, commercial and educational producers. It is recognized internationally. And Canadian production of this kind grows in volume and dollar value every year.

The recurrent question has provided a fertile field for the exaggerators, promoters, easy-money lads and others of the ilk. Their operations date back to the silent days and there is a well-marked trail of lost investments through the financial wilderness.

Same Old Story

Each year brings a number of public anouncements, given the dignity of serious presentation in the newspapers, about this one or that's intention of making one or more feature films. These range all the way from such well-intentioned and very capable producers as Powell-Pressburger, Lewis Jackson, Betty Box and Bryan Foy to recent arrivals from Europe who were all outstanding producers in countries now behind the Iron Curtain. They escaped with their talents and all they need now is money. The good ones don't accept any money until they know they're going ahead for sure. They never go ahead, realizing that it wasn't as easy as they had anticipated. The others accept money from misguided investors. Sometimes the money is spent and the picture never gets made because there wasn't enough of it. Some... ...icture is made but the ... ..., for reasons that are legal but still not comforting, lose their money or most of it. They are promotion pictures rather than motion pictures.

The newspapers, by not checking too closely, give the appearance of stability to production proposals not well grounded. Some Toronto men, former Europeans, got reams of publicity in the most authoritative general and financial papers with the statement that they had tied up all TV and film rights to the Olympic games in Australia. This publication revealed that it wasn't so. Current despatches from Vancouver say that a new film company, organized by a former European producer, had made tieups with RKO and the principals of the Billy Bishop story. Again this publication, through official enquiry, showed these statements to be unsound.

But still the stories come and each year there are more that will be added to the fat file in the Canadian Film Weekly office. At this point leading firms are beginning to resent the use of their names, justified by minor contact or mere enquiry about a release, to base important publicity for some overnight enterprise.

Some Made Money

Not that there haven't been Canadian features produced by Canadians in both English and French. There have been 20 since the end of the war. Some, mostly those made in Quebec, were profitable. The production cost in each case was quite modest. There were also a number of features shot in the Canadian outdoors by Hollywood companies on location. Several feature - length documentaries were made by producers otherwise engaged in turning out non-theatrical short subjects.

Still, no one has been able to work out a continuity of feature production, despite our $100,000,000 movie boxoffice and our British quota advantages.

Is the end of the long era of one-shotters, boobtrappers and gropers in Canadian feature production about to be followed by permanent production? Will the financial graveyard called Canadian feature production be replaced by a fertile field?

Despite some optimistic indications, it's a good idea not to bet your money on it. It's doubtful if anything solid, broad or permanent will happen unless the government gets into it. The government showed an interest in Canadian feature production in 1948, when the Honorable C. D. Howe, Minister of Trade and Finance, spoke of it in the House of Commons but nothing has happened since.

Russ-Field Sign... Jo Van Fleet

... Van Fleet has been signed by Russ-Field to star in UA's The King and Four Queens.

RKO PREPS 11

(Continued from Page 1)

William Dozier, vice-president in charge of production.

On completion of the meeting Dozier returned to the RKO studio in Hollywood to intensify activity on the new schedule and to continue the acquisition and preparation of new properties for subsequent production.

Starting dates of the 11 features are as follows:

July 9 — Strike a Blow, with James MacArthur, Kim Hunter, James Gregory, Jeff Silver. Stuart Millar producer and John Frankenheimer director.

July 16 — I Married a Woman, starring George Gobel, with William Bloom producing.

August 6 — The Lady and the Prowler, with John Farrow as producer-director.

August 15 — The Girl Most Likely, starring Jane Powell, and to be produced by Stanley Rubin.

August 20—Underdog, to be produced by Stanley Rubin.

August 20 — Stage Struck.

October 15 — Pakistan, starring John Wayne, with Stanley Rubin producing.

October 15 — Bangkok.

Since acquiring RKO from Howard Hughes, the new RKO management has completed the filming of four pictures and has another before the cameras. Completed are:

The First Traveling Saleslady, starring Ginger Rogers, Barry Nelson, Carol Channing, David Brian and James Arness, produced and directed by Arthur Lubin; Tension at Table Rock, starring Richard Egan, Dorothy Malone and Cameron Mitchell, produced by Sam Wiesenthal and directed by Charles Marquis Warren; Back From Eternity, with Robert Ryan, Anita Ekberg, Rod Steiger, Phyllis Kirk, Keith Andes and Gene Barry, produced and directed by John Farrow; and Beyond a Reasonable Doubt, co-starring Dana Andrews and Joan Fontaine, produced by Bert Friedlob and directed by Fritz Lang.

Now filming is Public Pigeon Number One, starring Red Skelton, Vivian Blaine and Janet Blair, produced by Harry Tugend and directed by Norman McLeod.

Rossellini To Direct Sumar's 'Sea Wyf'

Roberto Rossellini has been signed to direct the Cinemascope version of Sea Wyf, best-selling British adventure novel, for Sumar productions in London. Andre Hakim, producer, has cast Richard Burton in the leading role of the film based on the J. M. Scott story. Burton is under contract to Twentieth Century-Fox and has been loaned to [illegible] Productions.

ICE NOW!

PARKING PROBLEMS of exchange folk will be eased when the City erects its first mechanical parking structure on the Dundas Square lot it expropriated from Louis Rotenberg . . . *No, Mazie*, the film called *The Man Who Never Was* isn't about Chris Jorgensen . . . *A great guy* just got out of the supply business: Harry Coleman. He carried many an Indie in the depressed years. But he'll stay in the theatre game . . . New play is called *Too Late for Phalarope*. Sounds positively gynaecological . . . *So now they* have Chesler buying Republic. He seems to buy plenty and acquire nothing. Gets plenty of publicity . . . *There's not* a single person at any of the four wickets when you walk into the bank. It takes you a couple of seconds to fill out your slip. You look up. There are from two to four persons at every wicket! It always happens.

NO TRUER NAME for the live theatre than what it was called in the Hart-Kaufman play: "The Fabulous Invalid." Each generation rallies to the brave talk about keeping it alive. A look at the drama scrap books of the period before and after WWI, in the Toronto Reference Library, reveals the same rally-round note as before and after WWII.

There's more live theatre around here than there has been in years—in the summer. Then we have that great enterprise, the Stratford Festival. Let not the glories of the Festival distract us from some consideration of certain basic matters. "The early American theatre was nothing more than the theatre of England transplanted to a more provincial atmosphere," wrote Montrose J. Moses, an authority. The Canadian theatre today is largely a combination of the American and British theatres, although the recent Drama Festival offered ten new plays of domestic origin.

Speaking at a luncheon of the Empire Club in Toronto in 1928 Sir Seymour Hicks said: "A very kind friend said to me the other day that you have got no Canadian theatre. I would like to say, and I hope you will say it now, that you have got a Canadian theatre. Britain's theatre is your theatre. You may have only a little theatre here beginning your work, but that is nothing, we are you; we are proud to have the same blood that you have got; we have the same language; Shakespeare is yours. We have the British theatre and we ought to keep it quite distinct from the American theatre."

Sir Seymour's words drew cries of "hear, hear!" and applause. I doubt if many Canadians who think much about the theatre will go along with him all the way.

Mordecai Manuel Noah, whose *The Plains of Chippewa* became the first widely popular American play after its debut in 1819, wrote something in his preface to it that is also applicable to Canada: "National plays should be encouraged. They have done everything for the British nation, and can do much for us. They keep alive the recollection of important events by representing them in a manner at once natural and alluring. We have a fine scope and abundant materials to work with, and a noble country to justify the attempt."

The play is based on the battle of Chippewa, which took place at the Niagara frontier on July 5, 1814, and at which the American Army under General Jacob Brown and General Winfield Scott "redeemed the earlier defeats of the Canadian campaign," according to an American source.

Incidentally, the first scene of the second act of *The Plains of Chippewa* is laid in a tavern in "York, in Upper Canada."

I DIDN'T KNOW that large companies maintain wild areas for holidaying execs and others. General Motors, I learned from a friend who was the guest of a dealer, has an area in Quebec with 65 lakes . . . *Credit the* Crest with a fine production of *The Women*, C. B. Luce's story of the domestic underworld, with its patsies and perfumed rodents. The dialogue is updated. Barbara Chilcott, Katherine Blake and Charmion King help make it eruptive . . . *Al Iscove*, who quit as Paramount's Toronto manager, is now with the real estate firm of Bernardi-Mathews . . . *Jack Arthur* [illegible] Stan Daniels to write the opening number of the C[illegible] Show . . . *O Come Now!* note in the May 27 issue [illegible] *Weekly*: "In Canada tomorrow some 15 millio[illegible] [illegible] to what are [illegible] each year to a [illegible]

THREE INSTITUTES

(Continued from Page 1)

ation with the National Film Board, the Community Programs Branch of the Ontario Department of Education, the University of Western Ontario, London, Queen's University, Kingston and North Bay Teachers' College.

The first will be held at the University of Western Ontario, July 9-12; the second at Queen's, July 16-19; and the last at Teachers' College, July 27-29. Registration is through L. Gibson, secretary-treasurer of the Ontario Association, 155 Heath East, Toronto, who will provide full information about living accommodations. Registration fee is $2.

People from a wide variety of organizations will be in attendance. There will be ample opportunities for help and informal discussions. The program features include the demonstration of the use of films for discussion, programming aids, selection and evaluation of films, sources and kinds of films available, developing understanding of how groups "tick," the use of informal group-centred leadership methods and problem census. The accent will be on participation and informality.

The Summer Institutes are of interest and value to rural and urban community groups, church and youth organizations, film councils and Government departments.

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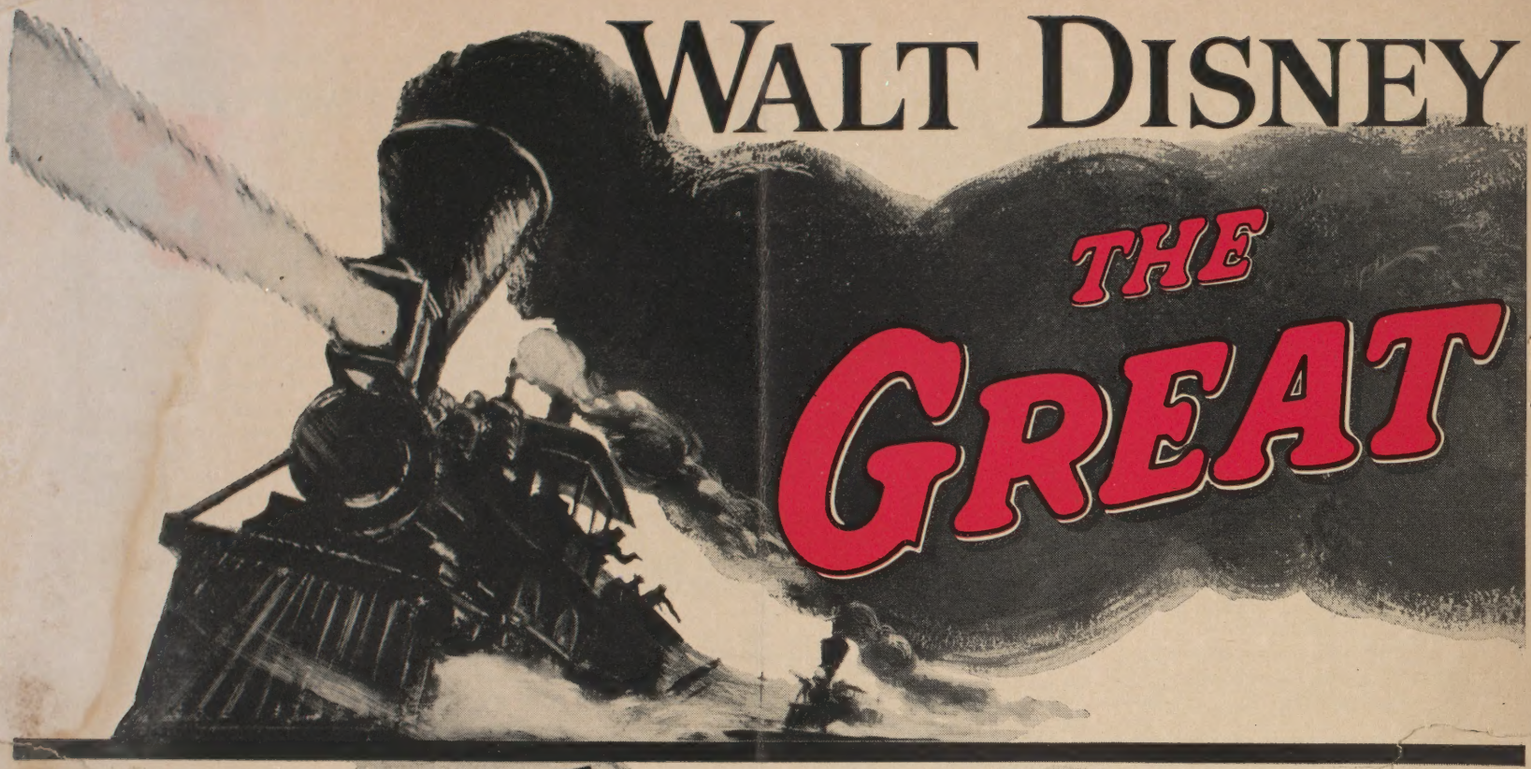
WALT DISNEY



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Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Page 8 REVIEWS FROM THE FILM DAILY, NEW YORK Vol. 21, No. 24

THE MAVERICK QUEEN

with Barbara Stanwyck and Barry Sullivan.

(Naturama-Trucolor)

J. ARTHUR RANK 92 Mins.

SUPERIOR REPUBLIC WESTERN DRAMA UNVEILS NATURAMA. BOX-OFFICE PROSPECTS GOOD FOR FILM IN THAT CATEGORY.

Upon The Maverick Queen rests the distinction of being the first film in Republic's new wide-screen process, Naturama. Two years were spent by the Republic engineering department in research and development to produce this anamorphotic lens system which is compatible with all similar processes.

Republic has endowed The Maverick Queen with some imposing production values. In addition to the new process, it is in Trucolor, and has a large cast headed by Barbara Stanwyck, Barry Sullivan and Scott Brady.

As a story, the screenplay by Kenneth Gamet and DeVallon Scott gallops along an all-too familiar terrain.

The film has some picturesque backgrounds in the State of Colorado. The title song is sung intermittently by Joni James. Joe Kane was associate producer-director; Jack Marta was the director of the very good photography, and the music was by Victor Young.

CAST: Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, Wallace Ford, Howard Petrie, Jim Davis, Emile Meyer.

CREDITS: Associate producer-director, Joe Kane; Screenplay by Kenneth Gamet and DeVallon Scott, based on a novel by Zane Grey; music by Victor Young; Director of photography, Jack Marta.

DIRECTION: Good.

PHOTOGRAPHY: Very Good.

'Day They Gave Babies Away'

Glynis Johns will star in RKO's The Day They Gave Babies Away.

Katzman To Make 5 Films For Columbia

Sam Katzman has announced a production schedule of five films to be made by his Clover Productions for Columbia release between now and October.

Set to follow the current musical Cha, Cha, Cha, now shooting, is Rumble on the Docks, to start June 18; The Mark of the Claw, July 16; The Petrified Man, August 13; The Night the Earth Exploded, September 10; and The Zombies of Tora-Mau, October 12.

Katzman stated that this schedule will probably be added to within the next month.

THE BOLD AND THE BRAVE

with Wendell Corey, Mickey Rooney, Don Taylor, Nicole Maurey.

RKO 87 Mins.

CAPABLE CAST, FAST MOVING SCRIPT AND PLENTY OF ACTION FIT THIS ONE FOR NABES AND AS A FILLER FOR CLASS HOUSE.

The Bold and the Brave, produced by Hal E. Chester and presented by Irving H. Levin, is endowed with a capable cast, a fast moving script and plenty of action. It should fit neatly as an attraction for the nabes and a filler for the class houses.

The direction of Lewis Foster gets the most from the dramatic situations and keeps the picture rolling.

Robert Lewin's story and screenplay concerns Wendell Corey, Mickey Rooney and Don Taylor, buddies in the service, and for good measure sexy Nicole Maurey, the romantic interest.

Locale is Italy in 1944, where the American troops are engaged in combat duty.

Theme song, The Bold and the Brave, was written by Rooney and Ross Bagdasarian.

CAST: Wendell Corey, Mickey Rooney, Don Taylor, Nicole Maurey, John Smith, Race Gentry.

CREDITS: Producer, Hal E. Chester; Director, Lewis R. Foster; Story and screenplay, Robert Lewin; Director of Photography, Samuel Leavitt, ASC.

DIRECTION: Good.

PHOTOGRAPHY: Good.

UA's 'Monte Carlo Story'

Marlene Dietrich and Vittorio De Sica will star in Titanus Films' The Monte Carlo Story, which UA will release.

AA's 'The Incredible Yanqui'

Allied Artists has purchased Herman B. Deutsch's The Incredible Yanqui and is negotiating with Dana Andrews for the title role.

THE SEARCHERS

with John Wayne, Jeff Hunter, Vera Miles.

(VistaVision-Technicolor)

Warner Bros. 119 Mins.

EXCITING, AT MOMENTS SUPERB, WESTERN WITH THE JOHN FORD DIRECTORIAL TALENT CLEARLY IN VIEW, THE JOHN WAYNE-BIG OUT-DOOR EPIC COMBINATION MARKED BY OUTSANDING PHOTOGRAPHY IN VISTAVISION-TECHNICOLOR. SHOULD STAND FOR BIG BOXOFFICE RETURNS.

The boxoffice outlook for this unusually handsome, strongly authentic Western is big. It has the dependable John Wayne name, brilliantly - staged and photographed outdoor action scenes and conjures up a vision of the Old West that is as fresh and exciting as the first time you encountered it in a childhood story book.

Through John Ford's directorial eye, you get a picture of the Indian, suddenly appearing from out of nowhere at the back door of a log cabin, as terrifying as he must have appeared to the settler. Generally speaking, this is one of the finest Westerns to come along in years.

Performances are, for the most part, fine. Wayne gives what is easily the best performance of his long oater career and Hunter likewise delivers his best work to date. Vera Miles, as Hunter's girl, reveals clear potentialities as a leading lady. Natalie Wood is good in the lesser role of an Indian captive, Olive Carey is excellent as Miss Miles' mother and Henry Brandon likewise as a cruel Indian.

CAST: John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood, John Qualen, Olive Carey, Henry Brandon, Ken Curtis, Harry Carey, Jr.

CREDITS: Executive producer, Merian C. Cooper; Director, John Ford; Associate producer, Patrick Ford; Screenplay, Frank S. Nugent; from the novel by Alan LeMay; Photography, Winston Hoch.

DIRECTION: Excellent.

PHOTOGRAPHY: Outstanding.

FELDMAN ON USA RELATIONS

The charge that any supplier would wish to drive a customer out of business is senseless and insincere, Charles J. Feldman, Universal v-p and sales chief, told the USA Senate Small Business Subcommittee in Washington. Local people on both sides know the problem of a particular situation best and authority to settle each has been extended by Universal, he said.

Conciliation in the USA, where his company dealt with 400 situations which employed bidding under the Consent Decree, was difficult: "We know of no way by which any outside party to the transaction can place a price tag on anything like a motion picture that has a different value in every single theatre and village and city in which it plays. Each theatre has its own yardstick of film rentals."

Some exhibitors, instead of bidding, acted together and divided the pictures according to their desires. "In most of these cases there is little we can do about it except to deal with the account to whom we are assigned or forego the revenue from the situation."

THE REVOLT OF MAMIE STOVER

with Jane Russell, Richard Egan, Joan Leslie.

(CinemaScope-De Luxe Color)

20th-Fox 92 Mins.

FILM VERSION OF POPULAR HUIE NOVEL SHOULD HAVE PRE-SOLD AUDIENCE. RUSSELL, EGAN FANS WILL LOVE IT.

The furore created by William Bradford Huie's novel of the same name will undoubtedly spur sales on this Jane Russell-Richard Egan starrer. Viewers will find the story necessarily altered to adhere to Code rules, but the characters pretty much the same.

Miss Russell plays the voluptuous, flamboyant Mamie in her own particular style; Richard Egan is on hand to please the ladies, and a good supporting cast headed by Joan Leslie and Agnes Moorehead give a measure of credulity to the tale.

Buddy Adler's production has a Honolulu background, just prior to and including Pearl Harbor. The island makes an attractive photographic background in CinemaScope and De Luxe color, as lensed by Leo Tover. Raoul Walsh's direction is well paced and Sidney Bohm's script parallels the original where possible. Egan's character has been changed somewhat, for commercial purposes, as has Miss Russell's; in the film version she's a dime-a-dance girl who's tops in her profession. She was something else in the novel.

CAST: Jane Russell, Richard Egan, Joan Leslie, Agnes Moorehead, Jorja Curtright, Michael Pate, Richard Coogan, Alan Reed.

CREDITS: Producer, Buddy Adler; Director, Raoul Walsh; Screenplay, Sidney Boehm; From the novel by William Bradford Huie; Music, Hugo Friedhofer; Conductor, Lionel Newman; Photography, Leo Tover.

DIRECTION: Capable.

PHOTOGRAPHY: Excellent.

'Search For Bridey Murphy'

Teresa Wright will star in Paramount's The Search for Bridey Murphy.

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